



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

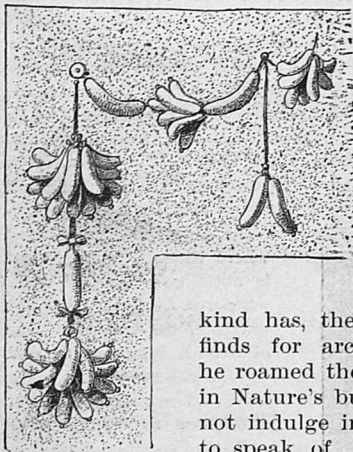
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## SAUSAGE ARCHITECTURE.

## ITS ORIGIN AND PROGRESS.

[AND now the Decorative fever has laid hold on our very grave young friend Puck, and "PUCKS ANNUAL FOR 1883" contains the following interesting and truthful sketch. As the Annual has such a small number of readers (only about two or three millions, we believe), we reproduce the article, by permission, so that the balance of the millions may have an opportunity to enjoy the strictly historical account.]



ARCHITECTURE is a pretty convenient sort of science. It would be rather difficult, in these days, to get along without it. The fewer clothes man-

kind has, the less necessity he finds for architecture. When he roamed the plains and woods in Nature's business-suit, he did not indulge in any architecture to speak of. When he started out to ornament and enwrap

his form in drapery, he began to turn his attention to constructing a habitation of the same material. This was the origin of the canvas tent, and the origin has stuck to it ever since.

After using brick, stone, iron, wood, paper and other materials, man began to yearn for new trimmings for the ornamentation of the structures. He was a long time striking something, but he did, ultimately, as we shall proceed to explain.

We do not pretend to be a universal history, and, therefore, cannot give all the actual details of the discovery of sausage architecture, but there is no doubt that it was invented long before the world had begun to cut its eye teeth. The cradle of the sausage may be put down as being in the neighborhood of Assyria. Sausages were manufactured in this region from the superannuated animals that had strayed from Noah's Ark, and, when the sausage had arrived at the requisite degree of hardness and staleness, it was used for the beards of statues and winged bulls.

This cut represents Sennacherib, the mighty Assyrian King, as he appeared just before coming down like the wolf on the fold.



We next hear of sausage ornamentation among the Arabians, as this illustration of a panel shows. The original was picked up late one Arabian night, and was carefully preserved in a dime museum, where our artist sketched it from still life. The



Arabesque beauty of this design will be at once admitted. It is true that according to the Mahometan creed nothing that bears any relation to a living thing is allowed to be represented.

A very learned discussion was carried on in Mecca between Abou Ben Jon-son and Arabi Ben Beyrum as to whether sausage ornamentation was akin to anything alive and was opposed to the laws of Islam. Abdallah O'Flaherty, the holy

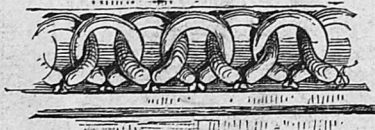
carpet-shaker of Medina, decided that there could be no objection to the article on religious grounds, provided no taken up their sausage. He further said that a healthy sausage distinguished at to present the above appearance.



But there can be no question that the greatest strides in sausagery have been made in Germany. For many years it was a problem as to what should be done with the unused sausages. It may not be generally known, but it is a fact, nevertheless, that both the Thirty Years and the Seven Years wars arose from differences of opinion on this question.

There were enormous accumulations of Leberwurst, saveloys, country and Frankfort sausage, and there seemed to be no cessation to the horrors of a fratricidal strife, when, in the year 1761, a savior in the person of Herr von Culmbacher Pretzel Schweizerkase invented the system of petrifying sausages so as to make them in every respect like stone. The system still lives; indeed, a public building of any importance is not considered complete without stony sausage ornamentation.

One of the most magnificent edifices in the world, built in the sausage style, is the lager-beer temple at Gebratenesganzensteinkopfwehshuburg, in the semi-grand duchy of Kartoffelsalt. The capital of the columns consists of an abacus, ovolo and neck of festoons of Leberwurst, with centre pieces of true lovers knots, constructed of polonies. The astragal is of an extra large size Fleischwurst. The frieze of the entablature is richly enlaced and decorated with medium-sized tongue sausages, horse-shoe shape. The fillet, the cyma recta, the corona and the cavetto are constructed of blood sausages of various forms in accordance with the architect's plan. The manner of their arrangement displays great ingenuity, and betokens profound study of the literature of architecture from the year 1.

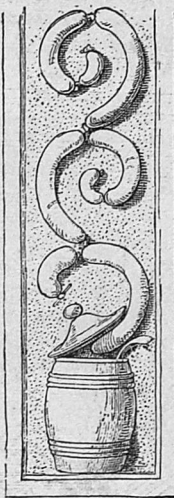
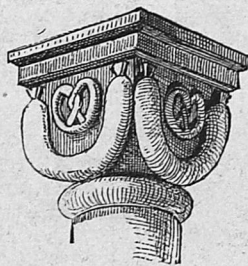


On the northeast rear of the building is a choice monumental tablet, with curved Leberwurst in bas relief, with a German mustard-pot at the base.

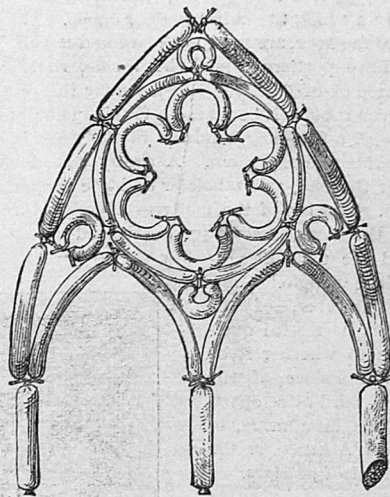
There is a remarkable story connected with this work of art.

The architect dreamt it out one night after supping on Pumpernickel and Sauerkraut, and, on waking up in the morning, immediately proceeded to put the realistic vision into execution, with what successful results may be seen in the annexed picture.

But by far the greatest triumph in this marvelous building is the grand memorial window which was constructed at such an enormous cost that, at the time of writing, it has not yet been paid for. The window is in the regular church-



fair mediæval style, but has very little trace of tracery. In order to fill out the arched cell of the vaulting, it became necessary to lighten the irregular shaped masses of sausages left between the perforations by piercing the spandrils and reduc-



ing the frame of each foil in the *pons asinorum* of the third degree and putting it on a *non compos mentis* basis.

Those who imagine that the architect knew nothing about windows are recommended to consult Zell's Encyclopædia. None but the very best of sausages were used for the building of this masterpiece of light aperture. The rectangular openings, it will be observed, have no internal splay, but the architraves on the exterior were made from special and superior material.

Fifty black poodles and seventy-five maltese cats were killed and seasoned, their flesh petrified and put into sausage skins for the purpose. The sausages of the rose window beneath the arch are made of oilmargerine and "bob" veal, which give a light, airy, and at the same time rich, effect to the whole structure. There is no doubt that sausage ornamentation is destined to become most fashionable as soon as the rage for Eastlake and Queen Anne styles has died out.

## ART LECTURES.

THE course of free lectures being given at the School of Industrial Art for Women (251 West Twenty-third Street, New York City), began on Friday, February 2d, 1883, with an address from Mr. J. Buckingham (Man. Metropolitan Art Schools), on the "Influence of Color in Design."

The dates and subjects of the lectures to be given every Friday afternoon, at 3 o'clock, during the present term of the school, are as follows:

Feb. 9th—"Stained Glass" (Ills. with specimens), Mrs. Mary Godfrey.

Feb. 16th—"Oriental Influence in Design," Mr. Geo. C. Wright.

Feb. 23d—"Value of Industrial Art to Women," Mrs. Imogene C. Fales.

Mar. 2d—"Arts of Design," Mrs. R. A. Morse.

Mar. 9th—"Simplicity in Design," Mr. John S. Clark (of Boston).

Mar. 16th—"Geology and Design," Mr. Wm. E. C. Fales.

Mar. 23d—"Plant Forms, Their Use and Abuse," Mrs. Florence E. Cory (Prin. of School).

Also on every Friday evening throughout the term, *i. e.*, until March 23d, Mrs. Cory and her pupils will be "at home" to their friends, and to all friends of the school. Any interested in the work of the pupils are invited to call on these evenings, when the drawings of the pupils will be exhibited, and the rooms of the Society will be thrown open.

The lectures are free to the pupils and to the general public.

## OPINIONS OF REPRESENTATIVE MANUFACTURERS AND DEALERS.

**Parlor Furniture.**—M. & H. SCHRECKEN-KEISEN say that mahogany is the popular wood, that is if popularity can be measured by the quantity sold. Of course there is considerable walnut called for, but the proportion is largely in favor of mahogany. This may be the result partly of a recent fashionable move to serve dessert upon the plain table, not covered by the conventional damask cloth to which society has been accustomed, and mahogany is better suited, in appearance, to this fashion. The disposition to finish the wood-work in red has led to the transportation of the California red wood, which takes a high polish and conforms very well to mahogany furniture. Ebonized cherry is popular to some extent, much more so than the genuine ebony, and much less than mahogany, still it is "the thing" to find one article of furniture in the parlor of ebonized wood. East India manila is comparatively new, and sometimes used, it is almost as handsome as mahogany and less expensive. In style there is to be a great variety. Several

Renaissances figure largely, and all the early stages of art, such as Egyptian, Assyrian and far East styles, Japanese, Indian and others are copied in modern furnishings. Chairs are more richly carved than they have heretofore been, and vines or successions of flowers are traced across various parts of the frames.

**Furniture.**—Mr. WHELOCK, of NELSON, MATTER & Co., says that mahogany has never been so popular with his company as has walnut. The proportion is about two to one in favor of walnut, and he thinks the popularity of walnut, for its purpose, will be much more lasting than that of any other wood. A novelty which was referred to three months ago, in the shape of triangular panels upon bedsteads, has recently been put into practical use and is somewhat of an improvement upon the regulation squares we have heretofore been accustomed to see.

**Furniture.**—The PHENIX FURNITURE Co. says that there is little question about the continued popularity of mahogany, although

walnut is used to an extent that almost equals the more brilliant wood. The introduction of woods somewhat similar to mahogany in appearance has, if anything, increased the disposition to have either the genuine or the imitation article, and by this means really made the taste more wide-spread. Walnut is rather expensive at this time, owing to its claimed scarcity, although it is believed the alarm is an entirely unnecessary one, as it is found that walnut may be cultivated in climates and soils where heretofore it was thought impossible to grow it. A novelty shown by this Company is an ash suit with rosewood panels.

**Dining Room Furniture.**—BROWN & BLISS are making a display of sideboards or buffets, in connection with dining tables, and some of the styles are rather unique and pleasing. One in particular, of oak heavily carved with Renaissance designs and a combination of distorted shapes and figures, is noticeable and handsome. There is no

material change in dining tables and the square shapes are still popular. A neat carved vine with leaves, running about the edge of the table, is a feature that adds considerable beauty to the general effect.

**Furniture Coverings.**—Mr. CHARLES YOUNG, of HART & YOUNG, Boston, returned from abroad on the 16th of January, and stated to the writer that he found a decided scarcity in new things for the spring trade. Plushes, velours and jutes seem to hold their own, and he finds a growing demand for silk velours. The general call is very evenly divided, however, on all these fabrics. Old-time colors are coming to be very fashionable, blues especially, also golds and browns. Plushes have met with such success that there is really no necessity for replacing them with other fabrics, and they are likely to keep in favor for some time to come, with constant addition of new effects in colors. Jutes with ornamental tinselled borders are also in favor for seatings and backs.